

eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT THE EXPLORATORIUM

AUGUST 24, 1983



san francisco

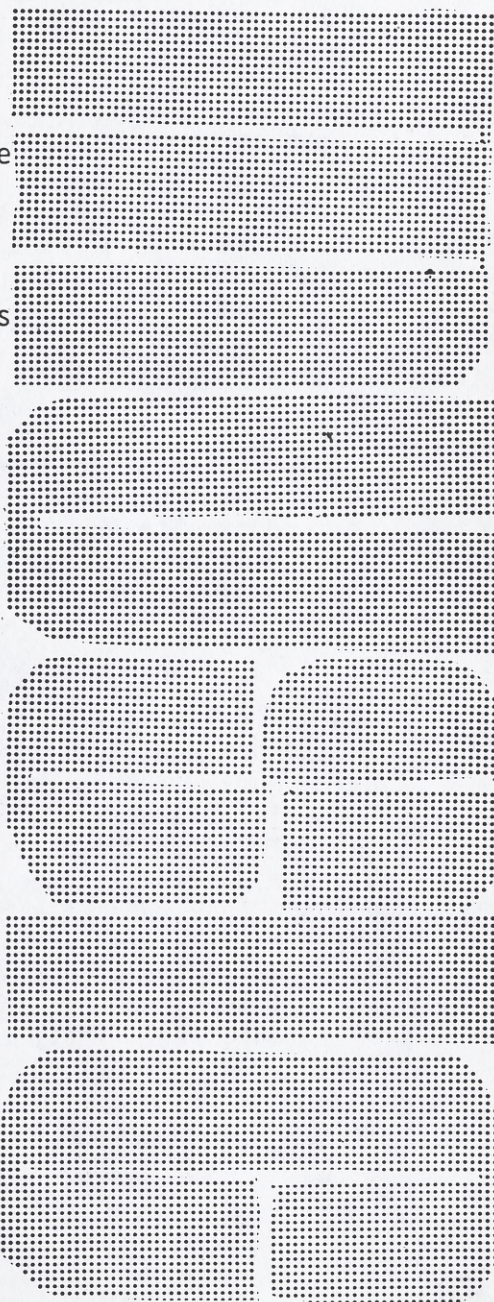
LIGHT CURRENTS is curated by
Janis Crystal Lipzin and
Caroline Savage-Lee

Welcome to the final program in the summer LIGHT CURRENTS series produced by Eye Music: Filmworks Series together with the Exploratorium. On alternate Wednesday evenings in July and August we've presented work by contemporary artists who use projected light in films, video art, installations and performances which have been inspired by science in conjunction with art.

As the Director of the Exploratorium, Frank Oppenheimer, points out:

There are many common bonds between science and art. They both begin with noticing and recording patterns--spatial patterns, patterns in time, patterns of process and behavior. They both elaborate, reformulate, and ultimately link together patterns, in nature and meaning, which initially appeared as unrelated. Both art and science are involved with order-disorder transitions and the creation of tension and the relief of tension. Both endeavors are deeply rooted in culture and heritage; both expand our awareness and sensitivity to what is happening in nature, and in ourselves.

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FILM, SOUND, & PERFORMANCE DERIVED FROM VISUAL SCORES

* PROGRAM NOTES *

[copies of the scores follow the program notes]

- ★ 10/65-67: SELF-DESTRUCTION - ACTION BRUS (16mm film, b&w, silent, 5½ min., 1965-67) By Kurt Kren. One of several films Kren made in the mid-'60's based on the work of Günter Brus, a performance artist associated with the Direct Art Material-aktion movement in Vienna. These "actions" originated as an extension of expressionist action painting into performance but gradually incorporated elements of psychology, ritual (including slaughtered animals), human bodily function, and violence, all of which have been interpreted as responses of the Austrian psyche to Nazi atrocities of World War II. In this film of the Brus action, the facial distortions, drawn gashes, and sharp instruments inevitably suggest the torture of medical experiments in Nazi concentration camps.

Notes on the score : Each shot in the film was numbered and cut to varying lengths of frames. E.g., shot 1=55 frames, shot 2=89 frames, shot 1=13 frames, shot 2=21 frames, shot 3=21 frames, shot 1=5 frames, etc. After a while, Kren wanted to know how it would look as a diagram so he transcribed it from his film notebook onto graph paper indicating the number of frames (89, 55, etc.) and the broken "continuity" of the shots (1,2,3 etc.) A missing part was found in 1967 and added.

*

- ★ 20/60: 48 KÖPFE AUS DEM SZONDI-TEST [48 HEADS FROM THE SZONDI-TEST] (16mm film, b&w, silent, 4 min. 36 sec., 1960) by Kurt Kren. Working title: Etudes. A set of still photographs of faces (the contents of a box originally intended for an obscure psychological test) were sequentially arranged according to a mathematical system. "The succession of photographs (in realistic style) is not meant to analyze motion or to synthetically simulate it, but to refer to perception itself and the psychic mechanisms which accompany it." Peter Weibel

Notes on the score : The notation in the lower right hand corner: 75 sec
x3
↔
↔

means Kren used the score three times: once forward, once backward, and once forward. The fragment of the score illustrates the system: The Szondi test was divided into six groups with Roman numbers I-VI (on the back of the photo cards). Each group was divided into eight types using arabic numbers 1-8. Kren shot the film one frame at a time. So V61 means group V, type 6, 1 frame. IV72 = group IV, type 7, 2 frames, etc.

*

- ★ 15/67: TV (16mm film, b&w, silent, 4 min. 17 sec., 1967) by Kurt Kren. In Venice, Italy, in a café Kren filmed five shots through a window to a dock outside. The shots show a window interrupted by silhouettes of objects and people within the café and by the passage of people and a ship outside. When Kren returned to Vienna he duplicated each of the shots 21 times. Each shot depicting subtle motion and separated from the shots by black passages is repeated in the film 21 times. Longer black passages separate larger groups of shots rather like punctuation. Malcolm LeGrice (Abstract Film and Beyond) has suggested that TV is the first thoroughly realized work of "reflexive" cinema. By this he means that the subject of the film is actually the cognitive process that takes place when a viewer attempts to decipher the film's structure. He suggests that a viewer might be taken through several stages while watching: first, the images themselves are recognized and defined, then remembered, their sequence noticed and then compared in the viewer's memory.

Notes on the score (TV): The editing scheme is a kind of "count-out" of a children's rhyme which has no English translation. On the upper right hand portion of the score, the numbers 3=1 and 5=2 (etc.) mean Kren gave the third filmed shot the number one, the fifth number 2, etc. 21

8 55

} mean passages of black film.

*

KURT KREN was born in Vienna, Austria in 1929. During the period of anti-Semitism, he fled to Holland returning to Vienna in 1947. He has been making films since the 1950's and is called by some the father of European avant-garde film. Kren co-founded the Vienna Institute for Direct Art and the Austrian Film Co-operative. To support himself Kren worked as a cashier in the Austrian National Bank until 1968. With startlingly limited financial means he has made over forty finished films. Kren currently lives in Houston. All his films' titles are preceded by two numbers: the first refers to the film's chronological order, the second to the year it was made.

★ SPARE PARTS (16mm film, b&w, sound, 10 min., 1976) by Peter Lipskis.

"Consists of four different sections of 'stock footage' that were cut up into various determined lengths and reassembled into numerical patterns based on permutations. This process results in a fairly disorienting experience for the viewer who usually hears the sound track from the previous shot because the individual pieces of film are mostly one second (124 frames) long, less than the distance between the image and audio on 16mm playback equipment (26 frames). This structure creates unusual associations of content and 'meaning' from otherwise normal pieces of film...Combines strictness of form with elements of randomness; evolved from John Cage, William Burroughs, and the Dada-Surrealist spirit."-P.L.

Notes on the score : Part 1: 19 permutations of 13 shots developed from the visual pattern formed by the numerical sequences. Part 2: 24 permutations of 4 shots. Part 3: 6 shots arranged according to random throws of the dice. E.g. shot #1 appears 60 times, #2 - 68 times, etc. Part 4: The score for an unfinished film showing all the permutations of 24 frames (one second) of film. It would take 76 thousand trillion years to watch all the possible permutations.(shown on the score as 6.2×10^{23} .)

*

★ PROCESSED GELLO (16mm film, color, sound, 2 min., 1977) by Peter Lipskis.

"Images from a restaurant -employee training film and an Arizona real estate promotion film were sandwiched, looped, and constructed into a numerical pattern with colorized repetition and variation." -P.L.

Notes on the score: (original is in color) There is a direct correspondence between colors and musical notes as well as white with silence. The score begins with 13 frames of a shot followed by 13 frames of the same shot colored with a #20 red filter combined with one of 13 other color filters. This is followed by 13 frames of a difference shot followed by this same shot colored with a red filter combined with another of 13 possible colors. This pattern is then continued until the #20 red filter has been combined with all of the other 13 possible colors on different shots.

*

PETER LIPSKIS was born in Germany in 1954 and has lived in Vancouver, British Columbia, Canada since 1958. He studied film and art history at the University of British Columbia where he received a B.F.A. Lipskis has been working in super-8mm, 16mm, and video formats since 1973 and has exhibited his work throughout North America and England. Currently, he is working on a color separation and reconstruction graphic process for 16mm film.

Ø (CIRCLE)² (16mm film, color, sound, 16 min., 1979) by Mark McGowan.
McGowan used a systematic approach in composing a score by making holes in a reel of unexposed movie film. The altered reel was then exposed to light without a camera in order to form the visual and sound elements of the film.

INTERMISSION

★ ZERO ONE (computer sound composition on stereo cassette tape in 4 chapters, 12 min., 1983) by William Charland. "Zero One is the result of an effort to create a language or system of scoring appropriate for a work of computer music. The binary system (various arrangements of a zero and one or on and off, the building blocks of computer 'thought') provided a convenient mutual link between the source (composer) of an impulse and the instrument (computer) which would manifest that impulse. The recording was originally created on an Apple II Plus computer using Alpha Syn-tauri software. Each chapter except chapter 2 includes some improvisation in addition to the written score. Sections were electronically reprocessed." -W.C.

Notes on the score: "Visual paragraphs were created as direct illustrations of various permutations of zero and one and these were then combined by stacking and sliding them and by stretching or contracting them in time. Zero One is a very abbreviated offering from a system with endless varietal potential." -W.C.
The colored circle on each line on the score refers to the frequency or pitch of sound to be generated. The presence of a dot in a square means sound is off; a filled-in box means the sound is on.

WILLIAM CHARLAND is primarily a visual artist who came to sound composing as a means of reinforcing the synesthetic effects of his work. Charland lives in New Mexico where "the sound, light and space combine to create a very clear and dynamic environmental whole. I'd like my work to have that sort of impact." -W.C.
Charland was born in Detroit in 1950 and has taught in the Art Department at New Mexico State University since 1978.



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★ WIND, DECAY, REWIND (visual sound performance for 16mm rewind quartet, hot splicer, and projectionist. 14 min. excerpt, 1978) by Mark McGowan.

Performers: Rewind quartet: Jane Dobson, Jayne Pagnucco, Madeline Preiser,
Caroline Savage-Lee
Hot splicer: David Gerstein
Director and Projectionist: Mark McGowan

"Wind, Decay, Rewind is the first in a suite of compositions based on circular/cyclical phenomena found in nature and other unusual situations. This first piece is based on the phases of the moon for the last thirty-three years. The notation of the score has been derived from a sort of Newtonian "Harmony of the Spheres" concept. Also the circularity of the situation: reels, rewinds, rounds, etc. Also linearity--a start, middle, end, in a line of film --information unwinding from a center core. Very geometric--chords of music, chords of arcs, circles of confusion.

Wind, Decay, Rewind and (Circle)² were conceived during the same time period and are related conceptually by their somewhat detached approach to image making. Wind... being first a visual score or chart on paper than becoming visual and audible upon performance. (Circle)² was originally a score composed on a 'daylight load' reel of raw film stock. This prepared reel was then exposed directly to sunlight to let the images and sound form themselves. The results are poles apart although the seeds were originally in the same row." -M.McG.

Notes on the score: The four separate lines are the one/three/five/seven of a major chord. Using these numbers (1,3,5,7) I researched the dates of full moon, first quarter, last quarter, and new moon and transposed the symbol for rotations to the date. E.G. Full moon =  2 rotations occurs on Feb. 21, 1978 = $\square 21$.
21 = 2 + 1 = 3 so #3 gets a 

	Jan.	Feb.	Mar.	...
1				
3				
5				
7				

and so on.

The meter of the piece is provided by the sound of the final closing of the hot splicer indicated on the score by a vertical line.

MARK MCGOWAN has worked with film as an art form since 1970. His films have been exhibited at museums, galleries and film showcases throughout the U.S. including the Smithsonian Institute, the Brooklyn Museum, Pacific Film Archive, San Francisco Museum of Modern Art and Anthology Film Archives in New York among others. He is also an award-winning graphic designer currently working in Seattle, designing packaging and printed material for the leading software manufacturer in the nation. His design work for artists and art organizations has also been exhibited in museums across the country.

Thank-you for attending LIGHT CURRENTS. An expanded and illustrated catalog for the entire Light Currents series will be available for \$5.00 in the fall. To reserve a copy of the catalog, send your check for \$5 plus 50¢ postage with the coupon below to: EYE MUSIC:Filmworks Series, Inc., 633 San Bruno Avenue, San Francisco 94107.

EYE MUSIC:Filmworks Series is a non-profit organization founded in 1975 to support film as a fine art in the spirit of experimental film pioneer Marie Menken whose film "Eye Music in Red Major" inspired our name.

The Exploratorium also sponsors free films curated by Liz Keim each week-end. LIGHT CURRENTS is presented as part of the San Francisco Summer Festival.

We extend our heartfelt thanks to these individuals and organization who have made this event possible:

The California Arts Council
Bill Baldewicz
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Virginia Carollo Rubin
Rick Smith & Bauer Audio-Video

Steve Anker & the Cinemathèque
Marilyn Bancel
Liz Keim
Frank Oppenheimer
Larry Shaw
All the participating artists & volunteers

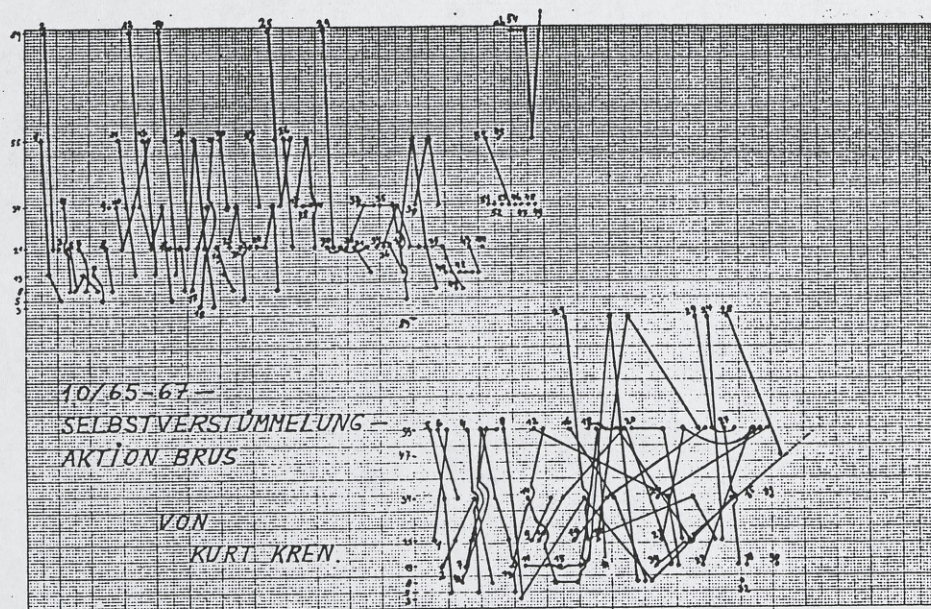
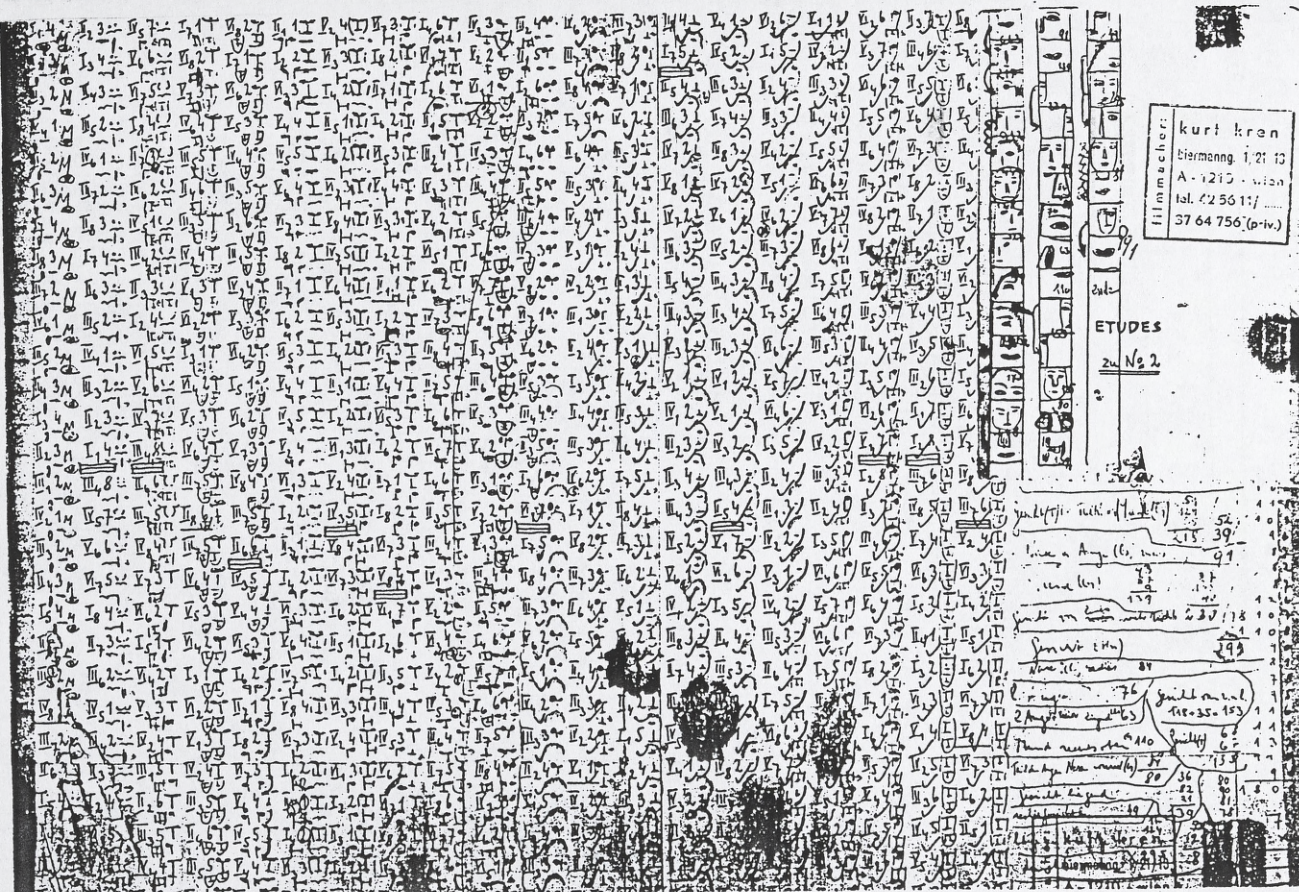
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& fragment

\overline{V}_6	1	\overline{III}_4	3
\overline{IV}_7	2	\overline{II}_3	4
\overline{III}_8	3	\overline{III}_2	3
\overline{II}_7	4	\overline{IV}_1	2
\overline{III}_6	3	\overline{V}_2	1
\overline{IV}_5	2	\overline{IV}_3	2
\overline{V}_4	1	\overline{III}_4	3
\overline{IV}_3	2	\overline{II}_5	4
\overline{III}_2	3	\overline{I}_6	
\overline{II}_1	4	\overline{V}_1	7
		\overline{VI}_2	6

[illegible]

SPARE PARTS - Part 1

1
1-2
2-1
1-2-3-4-5
2-4-1-3-5
3-1-4-2-5
4-3-2-1-5
1-2-3-4-5-6-7-8-9-10-11-12-13
2-4-6-8-10-12-1-3-5-7-9-11-13
3-6-9-12-2-5-8-11-1-4-7-10-13
4-8-12-3-7-11-2-6-10-1-5-9-13
5-10-2-7-12-4-9-1-6-11-3-8-13
6-12-5-11-4-10-3-9-2-8-1-7-13
7-1-8-2-9-3-10-4-11-5-12-6-13
8-3-11-6-1-9-4-12-7-2-10-5-13
9-5-1-10-6-2-11-7-3-12-8-4-13
10-7-4-1-11-8-5-2-12-9-6-3-13
11-9-7-5-3-1-12-10-8-6-4-2-13
12-11-10-9-8-7-6-5-4-3-2-1-13

SPARE PARTS - Part 2

ABCD
ABDC
ACBD
ACDB
ADBC
ADCB
BCDA
BCAD
BDCA
BDAC
BACD
BADC
CDAB
CDBA
CADE
CABD
CBDA
CBAD
DABC
DACB
DBAC
DBCA
DCAB
DCBA

266235133355452531122462246564522545421626314614642624463232
621245151245212653426632312442216166211211426132535451453311
316322266423311524653665252355121155326313145213462642645253
243666466321225211362664445656643432212213666345631515336365
26116333411134463536356564361261423623466454123256121256562
621615564661541331341561366122346343462346211643334662226116

60 •

68 • •

58 • •

51 • •

47 • •

75 • •

360
6

SPARE PARTS - Part 3

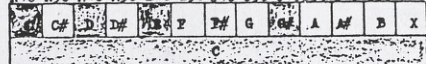
SPARE PARTS - Part 4

1) 1.00×10^0 1
2) 2.00×10^0 2
3) 6.00×10^0 6
4) 2.40×10^1 24
5) 1.20×10^2 120
6) 7.20×10^2 720
7) 5.04×10^3 5,040
8) 4.03×10^4 40,320
9) 3.63×10^5 362,880
10) 3.63×10^6 3,628,800
11) 3.99×10^7 39,916,800
12) 4.79×10^8 479,001,600
13) 6.23×10^9 6,227,020,800
14) 8.72×10^{10} 87,178,291,200
15) 1.31×10^{12} 1,307,674,368,000
16) 2.09×10^{13} 20,922,789,888,000
17) 3.56×10^{14} 355,687,430,096,000
18) 6.40×10^{15} 6,402,373,741,728,000
19) 1.22×10^{17} 121,645,101,092,632,000
20) 2.43×10^{18} 2,432,962,021,852,640,000
21) 5.11×10^{19} 51,090,942,458,905,440,000
22) 1.12×10^{21} 1,124,000,729,695,919,680,000
23) 2.59×10^{22} 25,852,016,783,006,152,640,000
24) 6.20×10^{23} 620,448,402,792,148,063,360,000

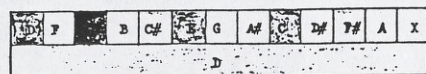
PROCESSED GELIO

Color-Note Score

R10 R30 M10 M30 B10 B30 G10 G30 Y10 Y30 W20



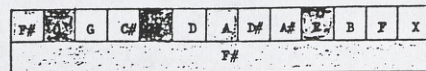
Red 20



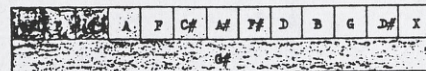
Magenta 20



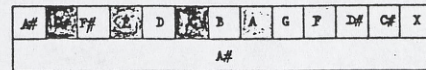
Blue 20



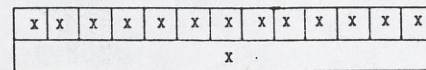
Cyan 20



Green 20



Yellow 20



White 20

WIND, DECAY, REWIND

MARK MCGOWAN

A VISUAL SOUND PERFORMANCE FOR 16MM REWIND QUARTET,
HOT SPUR & PROJECTIONIST

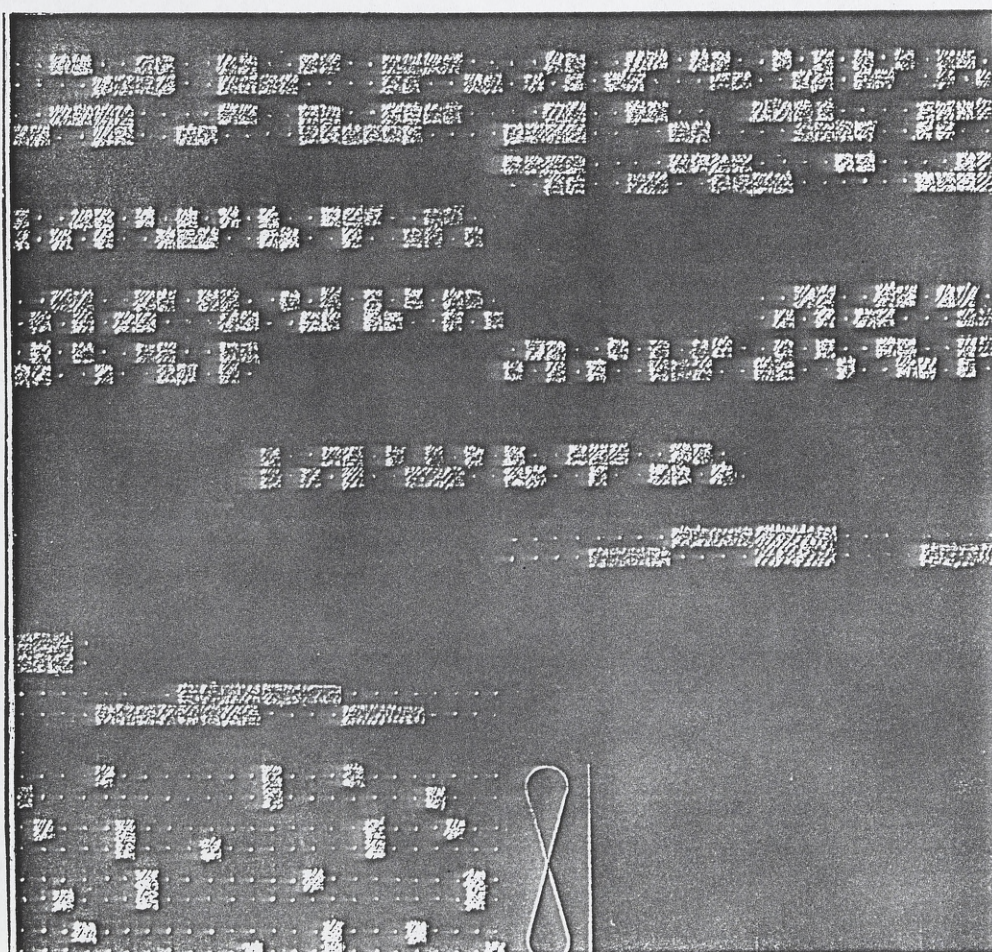
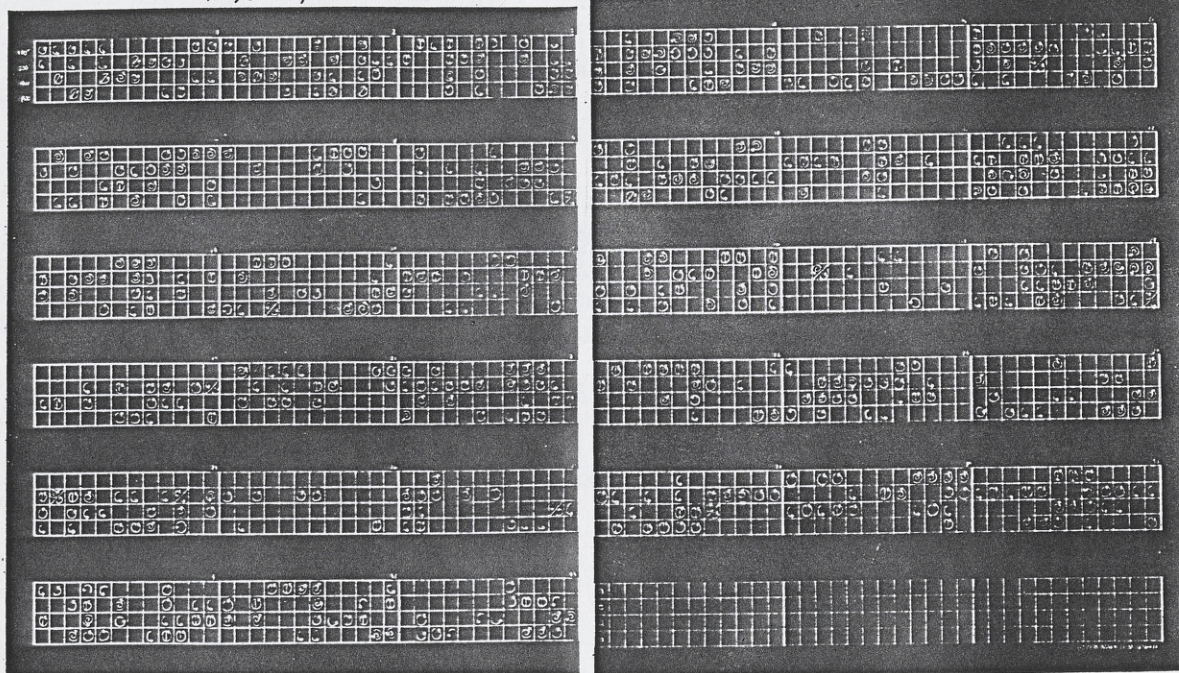
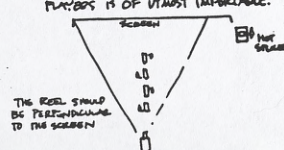
EACH VERTICAL LINE ON THE CHART INDICATES ONE SPUR & THE
ACCOMPANYING SOUNDS PRODUCED BY THE MAIRIE-HANCOCK.
THIS PROVIDES THE METR FOR THE PIERCE, AND MAY BE CON-
SIDERED THE RHYTHM SECTION. EACH MEMBER OF THE REWIND
QUARTET READS ACROSS ONE HORIZONTAL LINE & FOLLOWS
THE NOTED SYMBOLIC DIRECTIONS. (C) = 1/2 ROTATION, (O) = 1 ROT-
ATION, (1/2) = 1 1/2, (2) = 2 ROTATIONS. EACH REWIND HAS A DE-

PRESENT SIZE REEL — 100', 200', 400', & 800'.

THE PROJECTIONIST WILL TURN ON PROJECTOR WITH FIRST
SPUR & OFF WITH THE LAST SPUR. PROJECTIONIST
SHOULD THROUGHOUT THE COMPOSITION. NO FILM IS
INTENDED TO BE SHOWN ONLY THE LAMP ITSELF
TO PROJECT THE SHADOW IMAGES OF THE REWIND
QUARTET ON THE SCREEN.

☐ = ADDITION OF BOTH NOTES.

THE FOLLOWING ARRANGEMENT OF
PLAYERS IS OF UTMOST IMPORTANCE.



Zero One by William Charland (detail)

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at the EXPLORATORIUM
July 13, 1983



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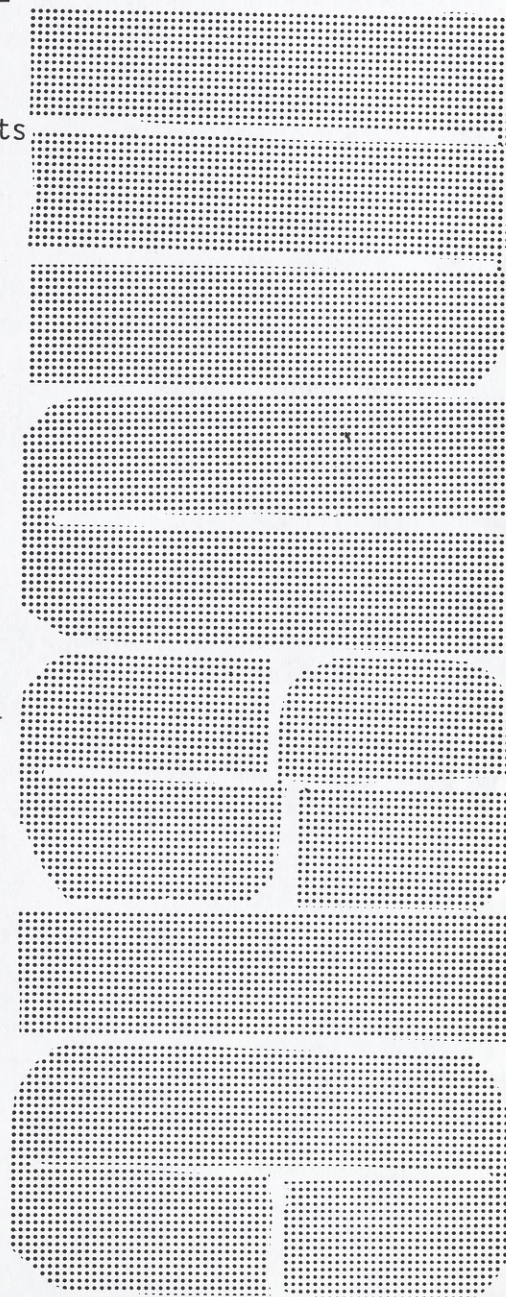
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PROGRAM NOTES

T.S.L. A Scientific Biography by Tom Brener.
(16mm film, color, sound, 40 min., 1983.) West Coast premiere.

This film was consciously begun in the winter of 1980, with some material stretching back to the summer of '78. It was filmed in locations which include: Uxmal-Yucatan, Southern Oklahoma, Chicago, upstate New York. From a very subjective point of view, the film has been a way for me to combine images from a filmed diary with empirical studies and, a way to combine document with narrative.

(continued)



Within the scientific and artistic community there are certain parameters which govern observation. In a general sense, what is being referred to is the particular paradigm in which observation occurs -- the zeitgeist. Information, whether it be theoretical or material (empirical or emotional for that matter) must be interpreted within a receptive framework to even be recognized. This film is about the way in which observation functions on two levels: as it exists --phenomenologically, and, as it is perceived within an artificial context, a narrative.

The "scant narrative" is that of a retired physicist who is engaged in recollecting various personal and professional discoveries that he has made. But, unlike a story, the narrative is portayed by a model who wears (metaphorically) the clothes of the scientist, but who is in fact only standing in. He is seen as a young boy, in middle age, and briefly, near death. His wife is seen escaping from Russia after the War and, later, assisting him with his experiments. The models used to make the character of the physicist are well known and may be recognized by viewers with some knowledge of recent scientific events. However, the figure who is portrayed is generally seen as a sentimentalist (a reactionary).

Within the film are documented tests which are concerned with a variety of issues mainly having to do with light phenomena. These tests are obviously the fruits of the filmmaker, but are guised as scientific experiments. Specifically these tests are: a comparison of colored objects and how their color affects attention and depth perception, an exploration of the reflections of a soap bubble, an analysis of spring vibration given a mass and a specific gravity, how additive light changes are seen in a photographic image, how color can be separated in photography, etc. - T.B.

Models: Adolfas Mekas, Brandon Chaplin, C. Hollis, George Wagner
Voices: Robert Kelly, Ted Sypek, Robert Rockman, Edward Teller, P.A.M. Dirac

Tom Brener lives and make films in Rhinecliff, New York, studied at the School of the Art Institute of Chicago, and has taught filmmaking at the University of Oklahoma and Bard College.

BRIEF INTERMISSION

The Horse Science Series by Rob Danielson. (16mm film, color, silent, 54 min., 1979)

Seven film essays on principal concepts of the physical sciences expressed in subjective, interpretive, essentially non-scientific terms...One technique employed by the film is to position the viewer so s/he can subjectively participate in the assumptions implied by the discovery. In a simple physical exercise such as Galileo's with two stones at the Tower of Pisa this can be accomplished by filming a re-enactment of the event. The viewer is encouraged to pass judgment on the results--which proves (perceptually) to be very difficult. - R.D.

The titles refer to scientific and/or philosophical ideas or personages which were used as starting points for the work. - Thomas Gaudynski & D. David.

The idea is the shortest compass, to get down a schema to cover everything, as it presents itself inside and out at this juncture of man and the world.-Charles Olson.

Man is estranged from that which he is most familiar. - Heraclitus.

(continued)

NUMBER (4 min, 1979)

(vertical bars 1-8)

...Simply goes from 1 to 8 through differing, balanced views of barlike objects. All intend to look afresh at objects and at the principles that control our view of the world. - Dominique Noth

All is number. - Pythagoras

MOUISKE (4 min., 1977)

(glacially distributed rocks)

Applies an artist's sense of framing to nature's own gift for composition, narrowing the field with minimal precision to an inventory of rocks...In Mousiké, based on Aristotle's strictly theoretical explanation of motion, it was decided that the only motion he had successfully described was the motion that occurred in his mind--his thoughts. The analogous perceptual activity for his thinking in the film is the eye-movement of the viewer which is induced by the images of rocks (static) distributed carefully about the film frame area. This procedure of establishing a perceptual base for an objective concept could be thought of as an attempt to make science experiential. -R.D.

All things seek their natural resting place. - Aristotle

STAR ROLLS (11 min., 1979)

(stars, negative landscapes)

Using time-lapse photography, negative-print inserts and rhythmic recycling to view the heavens at night. The stars wheel through the sky (because of the Earth's motion) and burn away in the bright flash of the (time-lapse) sun. - Dominique Noth

Rotation is natural to a sphere and by that very act is its shape expressed. -Copernicus

(DESCARTES) (13 min., 1979)

(ice, clouds, dust, house interiors)

I suppose therefore that everything I see is false; I believe that nothing that my deceptive memory represents has existed; I manifestly have no senses; body, shape, extension, motion and place are chimeral. What then will be true? Perhaps this one thing, that nothing is certain...To move the earth from its place Archimedes asked for nothing but one small spot that should be firm and stable. -René Descartes

It is always the same; what is alive and what is dead; what is awake and what is asleep; what is young and what is old: for the one turns into the other and the other turns back into the one, it is and it is not. -Heraclitus

TALEA LINEA (9 min., 1978)

(scratches, footprints, ruler)

Thou wilt mark here many a spect. - Lucretius

Enea--Petcheval--Petcheval/Enea--Petcheval/Petcheval -counting 1-2-3-4 in notation of an aboriginal tribe.

GALILEO: FALLING BODIES (5 min., 1977)

(stones, spaceman)

Consists of two stones falling together again and again, and then being frozen in their race to Earth. At the end comes the NASA-on-the-moon test of a hammer and feather falling together. Danielson seems to be both laughing at and intrigued by man's continuing desire to measure, rather than experience, the harmony of nature. - Dominique Noth

Truly, your reasoning goes along very smoothly; yet I find it hard to believe that a bird shot must move along as swiftly as a cannonball. - Galileo

(continued)

(NEWTON) (8 min., 1979)

(elephants, baseball, moth, tree, incline)

We know that we are in the world and acquainted with the things of the world before we start to wonder about the world. Prior to any philosophy we live in an understanding of the world. -Joseph J. Kockelmans

How diligent he was in observing the motion of the sun, especially in the yard of the house where he lived, against the walls and roofs, wherein he would drive pegs, to mark the hours and half-hours made by the shade, which by degrees from some years observations, he had made very exact, and everybody knew what time it was by Isaac's dial...William Stukely (accounts of Isaac Newton's childhood)

Rob Danielson studied at the University of Oklahoma and the School of the Art Institute of Chicago and currently teaches filmmaking at the University of Wisconsin-Milwaukee. Danielson's earlier work concerned itself with the nature of vision as it relates to the scientific and technological development of cinematic equipment. He once made a series of films with a hand built wooden camera, operated by using his own finger as a shutter and hand-cranking the film at an extremely slow speed. While inspired by an essentially serious scientific curiosity, the resultant films had an engaging playfulness to them. Their appeal could be traced to our own science fair past (our Tom Swift, boy inventor, fantasies) and to our affection for cinema's own youth, typified by hand-cranked machines and the same sort of speeded-up motion characterizing these 'nouveau primitifs.' -B.Ruby Rich

Thank-you for attending; we hope to see you at the next LIGHT CURRENTS.

SCHEDULE:

- JULY 27 / 8 PM: GEOGRAPHY, LANDSCAPE, & MAPPING- Film & Video including Peter Greenaway's A WALK THROUGH 'H' and SOUTHWESTERN LANDSCAPES by Steina and Woody Vasulka, and others.
- AUGUST 10/8 PM: IMPALED ON THE HORNS OF DILEMMA - 3-D Film & Video Installation by David Wilson and CHILDREN'S TAPES by videoartist Terry Fox.
- AUGUST 24/8 PM: WIND, REWIND, DECAY - Visual sound performance by Mark McGowan and other works derived from visual scores.

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EYE MUSIC: Filmworks Series is a non-profit organization founded in 1975 to support film as a fine art in the spirit of experimental film pioneer Marie Menken whose film "Eye Music in Red Major" inspired our name.

The Exploratorium also sponsors free films curated by Liz Keim each week-end. LIGHT CURRENTS is presented as part of the San Francisco Summer Festival.

We extend our heartfelt thanks to these individuals and organizations who have made this event possible:

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Bill Baldewicz
Liz Keim
Virginia Carollo Rubin
Rick Smith & Bauer Audio-Video

Steve Anker & the Cinemathèque
Marilyn Bancel
Frank Oppenheimer
Larry Shaw
All the participating artists & volunteers

eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT THE EXPLORATORIUM

AUGUST 10, 1983



san francisco

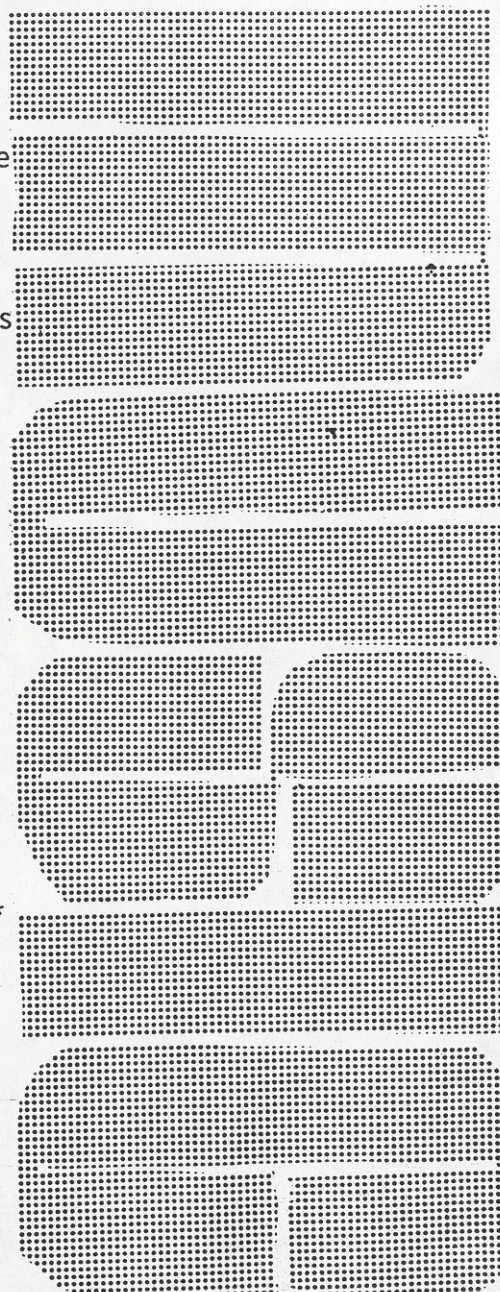
LIGHT CURRENTS is curated by
Janis Crystal Lipzin and
Caroline Savage-Lee

Welcome to the third program in the summer LIGHT CURRENTS series produced by Eye Music: Filmworks Series together with the Exploratorium. On alternate Wednesday evenings in July and August we will present work by contemporary artists who use projected light in films, video art, installations and performances which have been inspired by science in conjunction with art.

As the Director of the Exploratorium, Frank Oppenheimer, points out:

There are many common bonds between science and art. They both begin with noticing and recording patterns--spatial patterns, patterns in time, patterns of process and behavior. They both elaborate, reformulate, and ultimately link together patterns, in nature and meaning, which initially appeared as unrelated. Both art and science are involved with order-disorder transitions and the creation of tension and the relief of tension. Both endeavors are deeply rooted in culture and heritage; both expand our awareness and sensitivity to what is happening in nature, and in ourselves.

Our goal for the LIGHT CURRENTS series is to explore those areas of human thought where aesthetic notions and scientific concepts intersect to clarify each other's intentions.



** PROGRAM NOTES **

DREAM SPACE, DREAM TIME (multi-media, 2 minutes each, 1983) by David Wilson.

"The subject of this installation is the pairing of disparate elements:
 electronic cable and sinew
 steel and calcium
 mineral and animal
 solid object and apparition

DREAM SPACE, DREAM TIME is an installation of three viewing devices which combine three-dimensional imagery with physical objects or environments.

By means of the viewing systems, the observer sees a stereoscopic apparition in combination with the space and objects beyond him or her."-D.W.

DAVID WILSON is an artist with a background in filmmaking. Since 1978 he has been working primarily in three dimensional imaging systems. His three dimensional work has included view master stereoscopic reels, holography, and super 8 and video stereoscopic viewing systems. He lives and work in Los Angeles, California.



EXPLORATORIUM EXHIBITS ON STEREO VISION



The ability to see in the third dimension is called stereoscopic vision. The flat images received by each eye -- actually patterns of light impulses-- are fused in the visual area of the brain to provide the stereoscopic image you see. Just how the eye-brain performs this feat is not fully understood, but certain rules appear to be involved. Some of these rules are explored in several Exploratorium exhibits located on the mezzanine in the "Color, Light, Vision" area. We invite you to visit these exhibits on the theme of stereo vision:

1. Lightweight Phantoms by Jim Pomeroy
2. Stereo Rule
3. Reverse Distance
4. Random Dot Stereo

5. Delayed Vision
6. Wide Eyes
7. Eye Rivalry
8. Stereo Viewers

CHILDREN'S TAPES (3/4 in. videotape, b&w, 30 min., 1974) by Terry Fox.

This work is not in 3-D but we include it here as an example of work which follows the LIGHT CURRENTS theme combining art with science.

In CHILDREN'S TAPES Terry Fox combines wit and the facts of physics to create short episodes that build in tension until the end when the tension is broken in a logical though surprising conclusion.

These episodes, innocent and Rube Goldberg-like, may be viewed in any sequence and will be shown continuously throughout the evening.

TERRY FOX is an artist who has worked in the combined medium of super-8 film and video. He came to San Francisco in 1962 after studying at the Accademia di Belle Arti, Rome. Recently he has been working in Berlin on performance pieces he calls "actions." He has created resonant areas for sound by stretching guitar strings or piano wire across the space using the entire area as a resonating box. In 1979 he toured Europe mounting these in old buildings where the performance afforded an experience that neither music nor architecture has previously communicated.

Thank-you for attending LIGHT CURRENTS. We hope to see you at the next program.

★ FUTURE ★
SCHEDULE:

AUGUST 24, 1983. 8:00 PM. WIND, REWIND, DECAY - visual sound performance by Mark McGowan and other works derived from visual scores including films by Peter Lipskis from Vancouver, tape by William Charland, and films by Kurt Kren from Austria and Texas.

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eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT THE EXPLORATORIUM
July 27, 1983



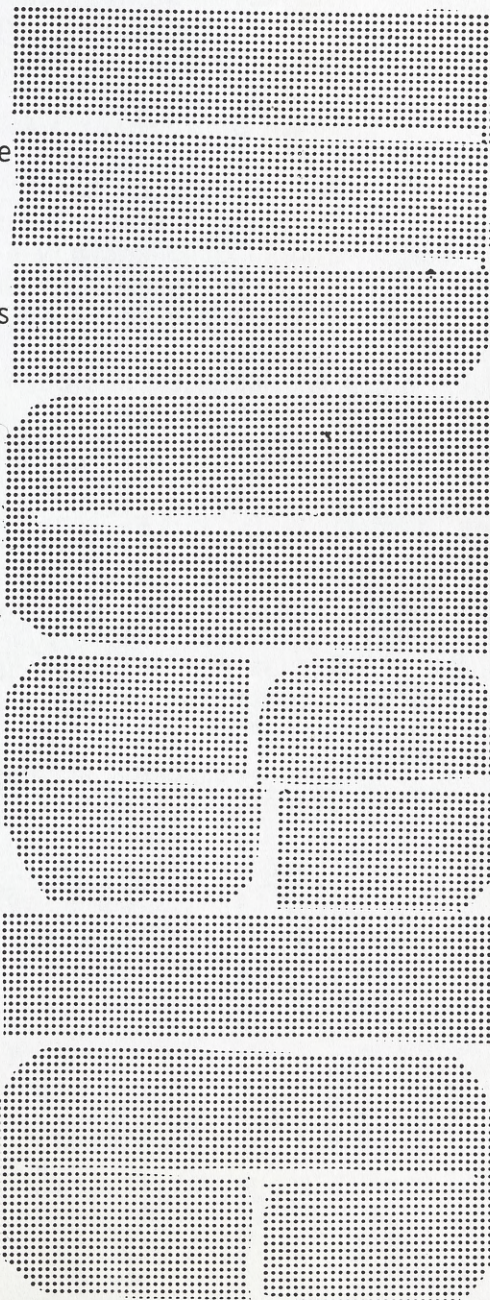
san francisco

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PROGRAM NOTES

Möbius Film Loop Propellers by Van McElwee (3/4 in. videotape, color, stereo 5 min., 1982)

A Möbius strip is a one-sided surface formed by holding one end of a rectangle fixed, rotating the opposite end 180 degrees, and then applying it to the first one. The term is derived from the name of the nineteenth-century German mathematician, August F. Möbius.

"A film spliced into a Möbius strip would, with each repetition, reverse a scene to its mirror image. The propellers act as indicators of this reversing-space dynamic, reinforcing it with their movements.

This piece ties together mathematical form, time and perception in an unusual way. It requires that the viewer understand what a Möbius strip is, and coaxes further thinking as to how that object would operate in time, in a film projector. Time is repeated, and space is reversed, with each repetition. The very simple final form creates some interesting conceptual 'explanations' for its movement: (1) two infinite moving lines of propellers intersecting each other, (2) one propeller making a sideways figure-eight back and forth through the picture frame, and (3) an ascending spiral of propellers." -V.McE.

Earth Scribbles (3/4 in. videotape, color, stereo, 2 min., 1982)

"A portrait of the Planet. The Earth is made up of many layers, or concentric spheres: its core, its rocky crust, the layer of organic life, and the layer of atmosphere, and now a layer of electronic communications and thought. For Earth Scribbles, hundreds of satellite weather photos were drawn on, colored and processed electronically, and animated into a four-dimensional map." V.McE.

VAN McELWEE has been teaching video at Washington University since 1978 and is presently teaching video and film-making at the School of Fine Arts at Washington University in St. Louis. His work has been exhibited and broadcast in the U.S. and in Sweden. "My involvement with video began as a culmination of work in two normally unrelated areas -- printmaking and sound. For me, video is an ideal medium for discovering and expressing insights and ideas. I use video to explore and deal with perception of time, order and disorder and the direct effect of form upon the listener/viewer. Sound and image serve the same ideas as two aspects of one form. The tapes are intended for a wide variety of viewing situations and operate as environmental elements as well as objects for focused attention." V.McE.

South-Western Landscapes by Steina and Woody Vasulka (3/4 in. videotape, color, stereo, 18 min., 1982)

"South-Western Landscapes is a video tape in five parts subtitled: 'Low Ride,' 'Sky High,' 'Somersault,' 'Rest,' and 'Photographic Memory.' Within each segment, a specific 'way of seeing' is used by mechanical/optical means." W&S.V. Produced with funds from New Mexico Arts Division and National Endowment for the Arts.

STEINA & WOODY VASULKA have collaborated in the exploration of high-tech video since they came to America in 1965. Steina, born in Iceland, was trained in violin and music theory. Woody, born in Czechoslovakia, studied engineering and then filmmaking at the Academy of Performing Arts in Prague. Steina's interest is in experimenting with the ways in which video may be used to explore the space around us and around the camera itself. Woody's interest centers around the development of new "videotools" such as his Digital Image Articulator. In 1971 they founded The Kitchen, New York City's electronically equipped performance space. In 1974, they moved to Buffalo, where Woody became a faculty member of the Center for Media Study at SUNY. They now reside in Santa Fe, New Mexico.

Chuck's Will's Widow by Bill Brand (16mm film, color, silent, 13 min., 1982)

"My grandfather Albert Brand began recording bird songs in 1930. His son Charles studied ornithology, raised a large family, and communicated with his wife in bird songs. I photographed Chuck's Will's Widow in the mountain woods where the remains of my father and his father are scattered to the winds. It has become a family tradition.

Chuck's Will's Widow weaves a complex of feelings and personal associations into a scroll of landscape and abstract images. Jagged shapes swarm the surface acting variously as frames, veils, and component elements of the photographic image. Though formally extreme the film's emotional qualities emerge in unexpected and subtle ways." -B.B.

BILL BRAND is an independent filmmaker who lives in New York City. He says about himself, "I make films by my own needs and by my own means. I find distribution through co-operatives, art museums, universities, and small screening houses around this country and in Europe. I do optical effects professionally to support my art work. My background is in art and I occasionally do photography, drawing, painting, printmaking, and combined media. I also have some background and a continuing interest in physical and social science. As a result, perhaps, I am thoroughly committed to an attitude of exploration, experimentation, and self-reliance."

****BRIEF INTERMISSION****

A Walk Through 'H' by Peter Greenaway (16mm film, color, sound, 41 min., 1978)
Music by Michael Nyman. Produced by the British Film Institute.

Alternately titled, The Reincarnation of an Ornithologist, this eccentric film is based on the ornithological treatise by Tulse Luper, a current cinema folk hero in Britain. The film takes two universal mythologies as its central metaphor : the transmigration of the soul in the form of a migrating bird and the map as physical and figurative symbol of quest. A series of maps (drawn by Greenaway) are selected for an ornithologist's mythical journey through the country of H. The walk is divided into five areas of bird habitat: city, farmland, forest, frontier and wilderness. In the collection of the Museum of Modern Art, New York.

PETER GREENAWAY is a British novelist, painter, and filmmaker who was educated at an art college and began making films in 1967. He supported himself as a film editor of what he terms "soft-core propaganda"--documentaries for the British Government's Crown Film Unit. He says, "In terms of influence I've always owed more to painting and literature than to the English cinema [and] I was always fascinated by the way that maps give us a sense of control over chaos." Greenaway has recently gained attention for his feature film The Draughtsman's Contract.

Thank-you for attending; we hope to see you at the next LIGHT CURRENTS.

SCHEDULE:

AUGUST 10/8 PM: IMPALED ON THE HORNS OF DILEMMA - 3-D Film & Video Installation
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eye music: filmworks series, inc

PRESENTS

L I G H T C U R R E N T S

AT
THE EXPLORATORIUM

APRIL 20, 1983



san francisco

LIGHT CURRENTS is curated
by Janis Crystal Lipzin and
Caroline Savage-Lee.

Welcome to the first program of a series which will present works by contemporary artists who use projected light in films, videotapes, slides and other experimental forms. Each piece was selected as an example of work inspired by concepts from the world of science as well as art. The series is produced by EYE MUSIC: Filmworks Series together with the Exploratorium.

The idea for this LIGHT CURRENTS series originated from a phrase in a philosophy of science book The Search For Solutions by Horace Freeland Judson who wrote

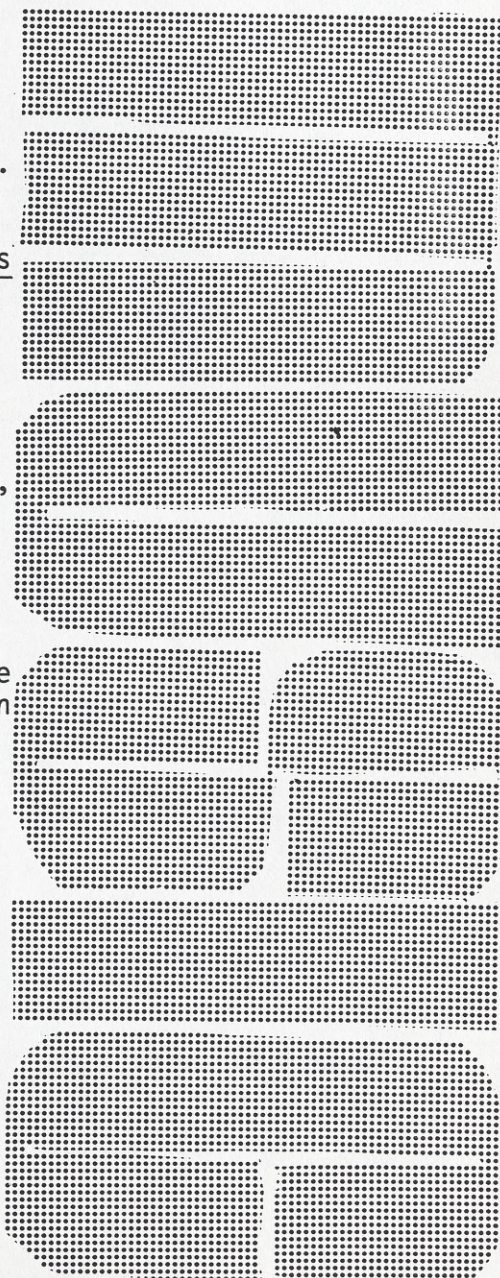
Great science is conceived at the boundary
where exact observation confronts leaping
imagination.

If one substitutes the word "art" for "science" in that phrase, the similarity between scientific method and the artistic process as they are actually practiced becomes apparent. Judson pointed out that the moment of pure scientific perception, according to scientists, is full of both tranquility and exhilaration -- as the moment of creative achievement for an artist is full of both clarity and luminosity. This experience provides for both artist and scientist a fundamental attraction that draws them both to continue on.

Scientists and artists share an exuberant innocence of mind, so that much of their work seems to the public like play. But the other side of the fun of science, as art, is pain. A problem worth solving may require long periods of lack of progress. The pain of creation (unlike that of the athlete in training) must be reflected back on itself to increase the agility, variety, and inventiveness of the play of mind.

Our goal for LIGHT CURRENTS is to explore those areas of human thought where aesthetic notions and scientific concepts intersect to clarify each other's intentions.

(continued)



For this introductory program the EYE MUSIC curators have selected six films and two videotapes by distinguished contemporary artists who use science concepts as points of departure in various ways in their work. Later programs in our summer series will also include short films with unusual visual and sound qualities made by scientists and additional works by artists using multiple projection, video, film, live performance, and slides.

This program was selected to include a wide variety of recent work relating to our theme blending art with science. Some examples are meant to please the senses -- others are intended to stimulate the mental processes -- some may do both. All portray unique, sometimes provocative, but valid visions.

PROGRAM NOTES

FACTURE (3/4" videotape, 8 min., 1980) by Richard Alpert. A series of visual and verbal analogies which describe the creative process as experienced by the artist involved in the activity of making art. - R.A. Alpert is a San Francisco video artist & sculptor.

SCIENCE FICTION (16mm film, 5 min., 1979) by J.J. Murphy. A humorously re-cycled high school level film about the effects of relativity. - Raymond Foery, Downtown Review. A film that playfully explores the time-space continuum and narrative structure. - J.J. Murphy. Some thoughts on "relativity" by Fritjof Capra in The Tao of Physics: Space is not three-dimensional and time is not a separate entity. Both are connected and form a four-dimensional continuum, "space-time." ...there is no universal flow of time. Different observers will order events differently in time if they move with different velocities relative to the observed events. So two events which are seen as occurring simultaneously by one observer may occur in different time sequences for others. All measurements involving space and time thus lose their absolute significance. Murphy is a Mid-Western filmmaker.

SAGITTARIUS V (16mm film, 6 min., 1967) by Richard Lerman. A composition of electronic music that can be seen. The images on the film are created by the music on an oscilloscope. Lerman lives in Boston and works in electronic music and performance.

LESSONS (16mm film, 14 min., 1976) by Rob Danielson. One of my curiosities these past few months has been the interplay between the pursuit of factual information and the pursuit of things much less factual and much more human...Perhaps both form and light are extremes that complement each other or reveal aspects of each other that are without each other normally invisible. LESSONS is a catalog of pseudoscientific experiments concerning the influence of light on an object's appearance. Cut alternately between these experiments are scenes of everyday household rituals. A voice provides commentary on the perceived implications of the studies. - R.D. Danielson teaches filmmaking at the University of Wisconsin at Milwaukee.



INTERMISSION



PROGRAM NOTES

(continued)

MAXWELL'S DEMON (16mm film, 4 min.) by Hollis Frampton. An homage to the physicist James Clerk Maxwell, father of thermodynamics and analytic color theory whom I have admired. His famous Demon, mythic and microscopic...is a perfectly imaginary being who deals entirely in pure energy. -HF In scientific theory, Maxwell's Demon is a hypothetical being of intelligence but submicroscopic in size imagined to demonstrate limitations of the second law of thermodynamics. In this film, Frampton tints ocean waves with the primary colors of light to make reference to Maxwell's analytic color theory and hypothesis about electromagnetic waves of which light consists. By using found footage of a man repeatedly performing exercises, Frampton draws a parallel between the man and an engine where a chemical conversion is producing heat, some of which is lost out of the body. This act illustrates the second law of thermodynamics which can be stated that no engine can be completely efficient; some of the heat input to perform work (or exercise) must always be lost. Frampton teaches filmmaking at the State University of New York at Buffalo.

TWO SPACE (16mm film, 8 min., 1979) by Larry Cuba. The artist uses hundreds of luminous dots that he submits to a series of competitive metamorphoses creating a diverse array of animating figures according to a rigorous choreography. In this case the computer animation establishes a parallel between visual perception and a structure of linguistic or mathematical order: it is concerned with establishing a new organizational field for the esthetic material. -Raphael Bassan, Cinema et Review. Cuba's exquisite compositions depend on mathematical formulas. As he points out, art and arithmetical proportions have a long connected history. Musicians, of course, depend on mathematical relationships. And Renaissance painters used mathematical skills to perfect perspective drawings...-Martin Perlman, Santa Barbara News and Review. TWO SPACE is based on the symmetry of the plane - the title being a contraction of "two-dimensional space" which is the plane. The plane has certain symmetry properties which are defined mathematically in the field called group theory; a "group" being a kind of pattern. There are 17 symmetry groups, 17 kinds of patterns you can create from a single figure...It turns out that Islamic artists who decorated their temples with tile patterns discovered as mathematicians, all 17 symmetry groups. -L.C. In TWO SPACE the [black and white] patterns of moving symmetrical shapes produce visual treats --afterimages in color and the illusions of 'figure-ground' reversal. -Perlman. What I'm dealing with, the images themselves, are not as much of a concern to me as individual frames, as they are as moving images. -L.C. The sound track is a javanese gamelan composition. Cuba lives in Santa Cruz and will be present to answer questions at the 8:00 showing.

AN ALGORITHM (16mm film, 10 min., 1977) by Bette Gordon. Uses loops of positive and negative footage of various lengths calculated by a mathematical algorithm to produce visual kinetic rhythms which move in and out of phase. Gordon teaches filmmaking at Hofstra University, Hempstead, NY.

MUSIC BY TEETH (3/4" videotape, 15 min., 1976) by Miriam Amie. I rub my teeth and this makes noise. The varying lengths and thicknesses of my teeth dictate the tone produced. I, myself, hear this sound internally through bone conducted vibrations. Persons listening directly to the noise hear the sound through air conducted vibrations. By electronically recording the sound, those who wish, are able to hear the sound through yet another medium of conduction. The film is meant to bring to the viewer's attention that vibration, therefore sound, travels through various and multiple mediums (including internal ones), at any given moment. The realization of this fundamental principle is a basic beginning when studying acoustics on any level. Amie lives in Atlantic City, NJ where she works in the gaming industry.

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Larry Shaw
all the participating artists and volunteers

The Exploratorium also sponsors free films curated by Liz Keim each week-end.

We invite your reactions to today's program in order to help us plan future shows.

We are interested in knowing which work you liked best -- if you would come to future shows and if you would recommend LIGHT CURRENTS to your friends.

We thank you for coming to our program and for your comments. Please use the space below.

PLEASE TURN OVER FOR INFORMATION ABOUT SUBSCRIBING TO THE LIGHT CURRENTS SUMMER SERIES.

Programs in the summer "Light Currents" series will be selected from among these broad themes:

MAPPING & GEOGRAPHY

"A Walk Through 'H'" by Peter Greenaway (film)
"Southwestern Landscapes" by Steina Vasulka (video)
"Earth Scribbles" by Van McElwee (video)

MATHEMATICS & SYSTEMS

"24 FPS" by Taka Iimura (film)
"Articulation of Boolean Algebra for Film Opticals" by Tony Conrad (film)

PHYSICAL PHENOMENA

"Horse Science Series" by Rob Danielson (film) "After Dinner Science" by Esther Shatavsky
"T.S.L. A Scientific Biography" by Tom Brener (film) "The Children's Tapes" by Terry Fox (video)

REFRACTION OF LIGHT

"Text of Light" by Stan Brakhage (film)

ILLUSION & PERCEPTION

"Three Transitions" by Peter Campus (video)
"Still Life" by Jenny Okun (film)
"Frame" by Richard Serra (film)
"Gulls Don't Fly on Light" by David Gearey (film)
"The Wheels of Time" by Tim Kennedy (film)

TIME

"The Visit" by Tim Bruce (film)
"Blackbird Descending- Tense Alignment" by Malcolm LeGrice (film)

COMMUNICATION SYSTEMS

"Microcultural Events in Ten Zoos" by Ray Birdwhistell (film)
"Paul Revere" by Joan Jonas and Richard Serra (film)

"LIGHT CURRENTS" summer series will take place on alternate Friday evenings in July and August at 8:00 PM in the Atholl McBean Theatre at the Exploratorium: July 8, 22, August 5 and 19th. Admission will be \$3.50 per show; Exploratorium members \$3.00. We invite subscriptions for the series at \$10 for all four shows. If you would like to subscribe, please leave the attached subscription forms with your check with the usher or mail to:

EYE MUSIC: Filmworks Series, Inc.
633 San Bruno Avenue
San Francisco, CA 94107

Donations to EYE MUSIC and The Exploratorium are appreciated and are necessary to make programs like these possible. Contributions to both organizations are tax-deductible.

I would like to support "LIGHT CURRENTS" by subscribing to the 1983 Summer Series.
Enclosed is my check for \$___ for ___ subscriptions @ \$10.00.
Please send my series pass to:

Name _____
Address _____
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EYE MUSIC: Filmworks Series, Inc./633 San Bruno Avenue/San Francisco, CA 94107
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eye music: filmworks series, inc

LIGHT CURRENTS



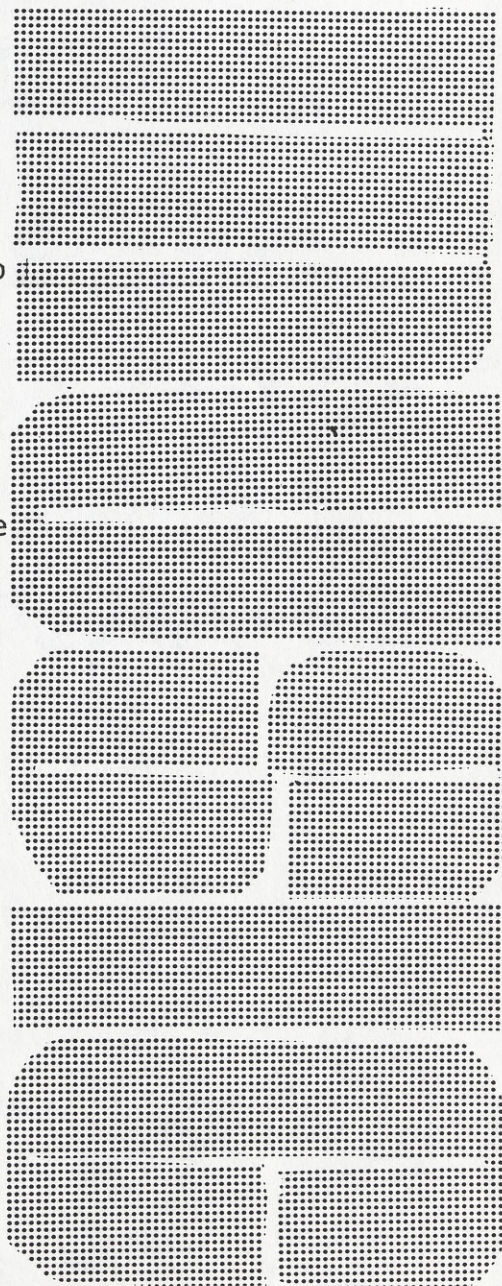
633 San Bruno Avenue
san francisco
(415) 648-3847 94107

LIGHT CURRENTS is a weekly art and science film series co-produced by EYE MUSIC and the Exploratorium. This year-long project scheduled to begin in January, 1983 with start-up funds from the California Arts Council will make an unusual contribution to the community by doing a number of things.

- It will provide a sorely needed Bay Area venue for new and experimental art films;
- provide a forum for filmmakers to address interested audiences about their work;
- enhance the Exploratorium's exhibitry in terms of both art and science;
- appeal to many kinds of people by bringing new audiences to the Exploratorium and encouraging a better understanding of the uses of science in art and art in the world.

The Exploratorium is a remarkable museum of science, art, and technology organized around the theme of human perception. EYE MUSIC is a non-profit organization established in San Francisco in 1975 to encourage the appreciation of film as a fine art. EYE MUSIC has designed LIGHT CURRENTS to bring to the Exploratorium a film program that will offer the community a perceptual experience of cinema at a time when the number of showcases for independent film in the Bay Area has decreased from four to one.

LIGHT CURRENTS has two aspects. The first will present a mix of science films with strong visual appeal and films by artists who have used scientific concepts as points of departure in their work. We have designed thirty-one programs to explore those areas of human thought in which aesthetic notions and scientific concepts intersect and clarify each other's intentions. As an example, we plan to show Canadian artist Joyce Wieland's rarely screened work Water Sark with physics teacher, James Woodyard's Dinnertime Optics. Both films show difference optical phenomena that can be observed at the dinner table -- one from an aesthetic point of view and the other from a scientist's perspective.



The directors of EYE MUSIC, Janis Crystal Lipzin and Caroline Savage-Lee, will curate the series and in keeping with a curatorial approach, will offer program notes with each of the regular screenings. We feel that program notes are an important feature of educational entertainment such as we plan and a much needed component of such screenings.

We have designed the second aspect of LIGHT CURRENTS after the Exploratorium's SPEAKING OF MUSIC series, which is in its tenth year of presenting contemporary trends in music. We will invite noted working filmmakers to participate in a discussion and screenings series in order to introduce the audience to artists working with film and other forms of projected light. These in-person appearances will occur over four consecutive weeks twice during the year.

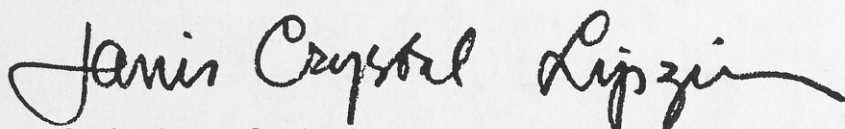
The Exploratorium setting provides an especially flexible site for non-conventional performances. Other Bay Area art spaces have been unable to present events such as we propose involving mixed media; moreover, the 200-seat McBean Theater at the Exploratorium is particularly well-suited to promote discussion between audience members and the artists. Together with the supplemental notes, both parts of the program aim at helping to cultivate perceptual sensitivity, necessary for producing or appreciating both art and science.

We feel that James Agee captured the spirit of our program when he said: "These films continually open the eye and require it to work vigorously; and through the eye they awaken curiosity and intelligence. That, by any standard is essential to good entertainment. It is unquestionably essential to good art."

SOME TOPICS FOR LIGHT CURRENTS PROGRAMMING

WAVES
OSCILLATION
TIME
DEPTH PERCEPTION
ILLUSION
INFORMATION PROCESSING & ENCODING
PATTERN RECOGNITION
PERCEPTION
PERIPHERAL VISION
PERSISTENCE OF VISION
SYMMETRY
FRAMES OF REFERENCE
LIMITS
MAPS
PROBABILITY

HARMONICS
DISPERSION
RESONANCE
ACCELERATED MOTION
KINESICS
COLOR
GYROSCOPIC ACTION
DOPPLER EFFECT
MATHEMATICS
MAGNIFICATION
OPTICS
RANDOMNESS
COMPUTERS
REFRACTION
SCATTERING
SOUND MANIPULATION



Janis Crystal Lipzin, Program Director
November 1, 1982

Funds for portions of our programming are provided by the California Arts Council.

eye music: filmworks series, inc



san francisco



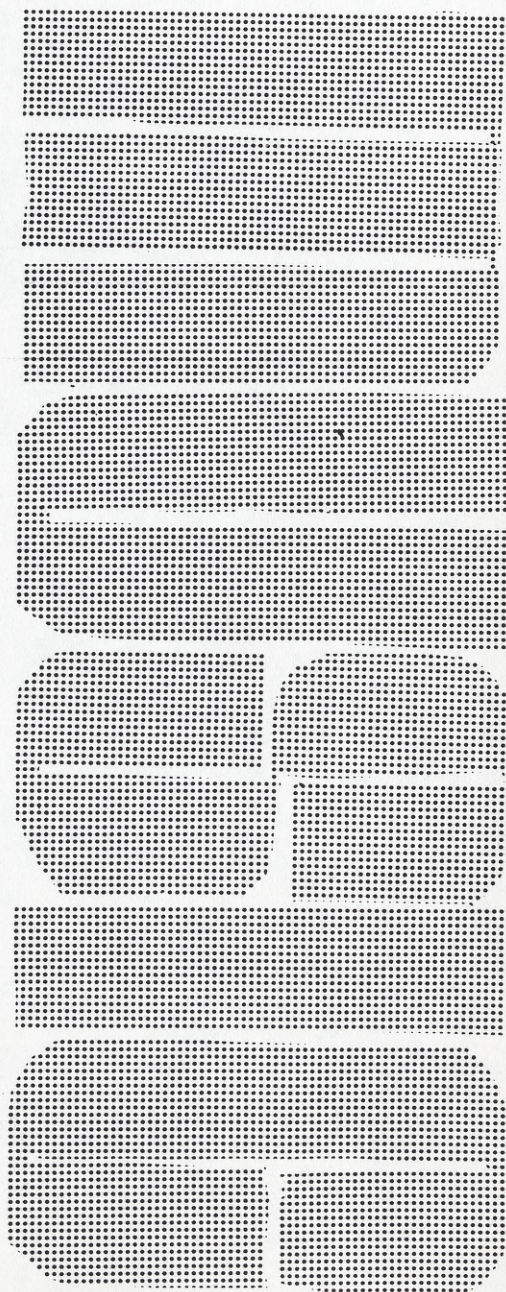
CALL FOR FILMS



EYE MUSIC: Filmworks Series is seeking films and videotapes to show in a new series of art and science works at the Exploratorium, a San Francisco museum of science, art and technology organized around the theme of human perception. Beginning in January 1983, this weekly program called LIGHT CURRENTS will present a mix of science films with strong visual appeal and films by artists who have used scientific concepts as points of departure in their work. If you know of any films, tapes, slide pieces (including multiple projector and intermedia works) which might be appropriate, please send a self-addressed stamped envelope for more information to:

EYE MUSIC: Filmworks Series, Inc.
633 San Bruno Avenue
San Francisco, CA. 94107

EYE MUSIC is a non-profit corporation founded in 1975 to encourage the appreciation of film as a fine art. This series will be curated by Janis Crystal Lipzin and Caroline Savage-Lee.



EM21

eye music: filmworks series, inc

July 8, 1983

NEWS RELEASE

FOR IMMEDIATE RELEASE



LIGHT CURRENTS AT THE EXPLORATORIUM ON JULY 27, 1983

633 San Bruno Ave.
san francisco
94107

CONTACT: Janis Crystal Lipzin
(415) 648-3847

On Wednesday, July 27, 1983, at 8 PM, Eye Music: Filmworks Series will present experimental film and video art on the themes "Geography, Landscape, and Mapping" at the McBean Theatre of the Exploratorium, 3601 Lyon Street, San Francisco.

This is the second of four programs in the summer "Light Currents" series which presents media work by artists who use science as their jumping off points.

Tonight's show will feature three films and two video tapes which explore physical terrain, imaginary landscapes, and mapping concepts.

We will present A Walk Through 'H' (1978, 41 min.) by British novelist, painter, and filmmaker Peter Greenaway recently accalimed for his electrifying feature The Draughtsman's Contract. A Walk Through 'H', an eccentric film journey through an imaginary land, focuses on Tulse Luper, ornithologist extraordinaire, a recent cinema folk hero in Britain. The other film of the evening also from Britain is Chris Welsby's Sea/Shore (1979, 6 min.) based on his view of the changing line which separates the land from the sea.

In addition, we will present two videotapes by St. Louis artist Van McElwee: Earth Scribbles (1982, 2 min.) made from hundreds of satellite weather photographs drawn on, colored, and altered into a four-dimensional map. McElwee's tape Möbius Film Loop Propellers (1982, 5 min.) ties together mathematical form, time and perception in an unusual way.

Southwestern Landscapes by Santa Fe artist Steina Vasulka is a videotape in five parts subtitled: Low Ride, Sky High, Somersault, Rest, and Photographic Memory. Within each segment a specific way of seeing is used by mechanical/optical means.

The entire evening's program runs 72 minutes. There is ample free parking and the McBean theatre is handicap accessible. Admission is \$3 at the door, \$2.50 for Exploratorium members.

Eye Music is a non-profit corporation. This program is made possible by the California Arts Council.